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The following gentlemen have since been appointed members of the Executive Committee: Mr. ERASTUS C. BENEDICT, Chairman, Messrs. ANDREW WARNER, W. J. HOPPIN, FREDERICK A. COE, BENJAMIN H. JARVIS, and the President and Treasurer, *ex-officio*.

PROGRAMME OF THE PRESENT YEAR.

The large engraving for the members of 1851, will be executed by Mr. ALFRED JONES, after WOODVILLE's celebrated painting of *Mexican News*, in the possession of George W. Austin, Esq. This painting was exhibited for several months in the Gallery of the Art-Union, where it was greatly admired. It represents a group gathered around the porch of a country inn and post-office, listening to the reading of a newspaper, which contains an account of one of the battles in the late war with Mexico. A more particular description of the painting is rendered unnecessary by the etching which accompanies the present number, and which, although intended to give an idea of the general effect only of the piece, shows the skill with which the artist has discriminated the characters and feelings of the persons represented. The slouching bar-keeper, the tavern-haunting scape-grace who finds something in the news to arouse him from his ordinary indifference, the deaf man, the exultant boy who is swinging his cap in the back-ground, and the poor old negro upon the steps, are all treated with extraordinary fidelity to nature.

The subject of this print is perfectly AMERICAN in its character, and this peculiarity is preserved in each of the FIVE ADDITIONAL PRINTS, which are to be distributed among the members of 1851, and which will form the *second part* of the GALLERY OF AMERICAN ART. The first part has met with such a cordial reception wherever it has been seen, that the Committee of Management have not hesitated a moment in deciding to continue it the present year. It is entirely unique in its character, such an enterprise never having been undertaken in the country before. It is proposed to present in this work from year to year engravings of the most celebrated American pictures. The series for 1850 contained specimens of the styles of DURAND, COLE, LEUTZE, EDMONDS, and WOODVILLE. The issue for the present year will be made up from the works of MOUNT, WOODVILLE, RANNEY, KENSSETT, and CROPSEY, viz:

1. MOUNT's *Bargaining for a Horse*, in the possession of the New-York Gallery of the Fine Arts, and considered by many to be the best picture of the Artist.
2. WOODVILLE's *Old '76 and Young '48*, representing a young American officer recounting his adventures to his old grandfather, a revolutionary veteran.
3. RANNEY's *Marion crossing the Pedee*, a scene taken from the history of the partisan campaigns in the South, embracing a large number of figures, and the most successful work of its author.
4. KENSSETT's *Mount Washington*; and
5. CROPSEY's *Harvesting*, two American landscapes of rare beauty, which have never yet been exhibited, but will attract universal admiration whenever they shall be seen by the public.

One of the great advantages of this set of prints is, that they may be preserved conveniently in a portfolio without framing, or bound in a book. Such persons as were not members of

last year, who may desire to have the first part of the *Gallery of American Art*, may obtain it by taking an additional share in the distribution of 1851.

Each member will also be entitled to such numbers of the BULLETIN as may be issued during and after the month in which his subscription shall be paid.

The proposed changes and improvements in the literary matter and embellishments of this journal for the year 1851, form the subject of the introductory article in the present number, to which we refer the reader.

The collection of Paintings and Sculptures will be still more attractive than that of last year. It will contain a greater number of drawings in water colors than have hitherto been included in our Catalogue. The Committee feel the importance of encouraging this branch of Art, which has not received the attention in the United States that it deserves. A number of specimens have already been obtained not only of landscape views, but of figure compositions, which will be displayed at the opening of the Gallery, in the course of the present month. Among the oil paintings purchased, may be found a charming illustration of the ballad of the *Babes in the Wood*, by PEEL, of which we hope to furnish a wood-engraving in the next number; a landscape composition by CROPSEY, embracing the *Temple of the Sibyl* at Tivoli, which is the subject of one of our engravings for this month; *Hamlet and Ophelia*, by Mrs. LILY MARTIN SPENCER; a composition by E. JOHNSTON, one of the young American artists in Düsseldorf, whose crayon drawing of the *Chimney Sweeps* was much admired in our gallery last year: landscapes by WHITRIDGE, MULDER, HUNTINGTON, and others: a characteristic work by EDMONDS, four pleasing pictures by CHAPMAN, and several other paintings of much interest and value.

THE HISTORY, PLAN, AND POSITION OF THE AMERICAN ART-UNION.

The example of the London Art-Union in the Fall of 1838 suggested to a few gentlemen in New-York the possibility of doing something for art in a similar manner in New-York. It was obvious to all that it might not be practicable to do here what was easily done in London, the great metropolis of an old compact and populous nation, with its schools of art, its artistic history and renown, and its artistic monuments; with its great public galleries, and annual exhibitions of modern art, and its population of 1,500,000 addicted to the most expensive gratification of their cultivated and refined tastes. In spite of difficulties and doubts, it was, however, finally determined that an effort should be made to form an association that should have for its purpose the patronage of artists and the cultivation of the people, by means of a periodical exhibition of pictures by good artists, ancient and modern; a permanent gallery, and the annual purchase of American works of art, to be distributed among the members of the association. The funds were to be provided by the receipts at the exhibitions, which were to be free to members only, and by annual subscriptions of five dollars; each subscriber indicating whether his means should be devoted to the purchase of

pictures for distribution, or for a permanent gallery; those contributing to the permanent gallery having no share in the distribution.

The association, under the name of the Apollo Association, commenced its career with high hopes and encouraging zeal. The purchase of paintings for distribution was by its first constitution the primary object, and the production of an engraving was contingent and secondary. It was soon found, however, that few subscribed to the permanent gallery, and that there was danger that the mere purchase of a few pictures and the distribution of them by lot, would be so much like a lottery as to be offensive to many good citizens, if not to the laws,—would be sustained by a spirit of gambling rather than the love of art,—and that it could not be highly useful, nor hope for continued success.

It was accordingly determined, after one year's experience, to submit the institution to the Legislature, by a request that it might have the sanction of law, which was given by an act of incorporation in 1840. It was also determined that after a suitable amount of the funds should be invested in paintings for distribution, an engraving should be produced, of which a copy should be given to every member.

The exhibitions, while they were all that we desired in character, greatly disappointed us in the receipts; and our funds, small at best, were so diminished by expenses that little was left to be divided between even a cheap mezzotint engraving and the purchase of a few paintings. The country subscriptions did not increase, and the city list was with difficulty kept up. Convulsive but ineffectual efforts were made to rally the people and the public press in favor of the institution. The committee of managers at their own expense prepared a costly entertainment, to which the press and the friends of art were invited, that, being brought together, their sympathies might be excited in favor of art. Not one soul came to cheer the committee in their thankless labor! Their pictures for distribution were only six! The committee was discouraged, and at the next annual election they declined to be re-elected, with the exception of one or two, who still had faith that there was there a germ which was destined to burgeon and to grow, and they, together with their new associates, determined that a vigorous effort should be made to infuse new life into the institution; to give it a name and character, and usefulness, which should make it in the best sense a national institution; and they never doubted that they should, sooner or later, succeed.

It was resolved to abandon the exhibitions, which had cost, the last year, \$2000 more than their receipts. The subscriptions to a permanent gallery, which in three years had amounted to only \$150, were also discontinued. Office-rent was stopped, and for a time we were indebted to the public spirit of a popular and liberal bookseller (Mr. Francis), who allowed the committee gratis to hold their meetings in the literary parlor of his bookstore. Each member of the committee pledged himself to procure by personal solicitation a certain number of new members, and thus, with our savings, a real increase of funds to the amount of near \$4000 was made. We therefore resolved to give to the subscribers, instead of a meagre mezzotint print, a fine line engraving.



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LEATHER STOCKING, PAUL HOVER AND ELLEN, CONCEALING THEMSELVES FROM THE INDIANS.

A scene, from Cooper's Prairie.